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Nadskawie. A literary anthology that is a literary bouquet of flowers from the region of Wadowice

Abstract: *Nadskawie. A literary anthology*, published in Bielsko-Biała in 1983, presents a selection of literary works of authors associated with the region of Wadowice. The anthology has been divided into three chapters. The first part introduces the literary achievements of the *Czartak* group, with the works of Emil Zegadłowicz in the lead. The second section presents four poems by Karol Wojtyła. The book concludes with the works of five authors from the *Nadskawie* literary group, which was founded in the summer of 1981, and ceased to exist in 1988. The aim of the article is to present the criteria by which poems have been selected and compiled into the anthology, and to present it as a testimony of a considerable literary output of Wadowice.

Keywords: *Czartak*. Literary anthology. *Nadskawie*. Wadowice. Karol Wojtyła

The initiative aimed at publishing the book of *Nadskawie. A literary anthology*, comprising the selection of works by many authors and arranged according to the thematic principle concerning the Western Beskids, was launched in 1981. The Anthology (Głowiński, Kostkiewiczowa, Okopień-Sławińska, Sławiński, 2000, p. 34), the content of which is subjected to analysis (Sztumski, 2010), has been enriched with black and white illustrations by Franciszek Suknarowski. These are the following monotypes from the series of illustrations for the ballads by Emil Zegadłowicz entitled *The Beskid gadabouts*: a gad-

about, Wowro, a mushroom picker, a stonecutter, a glazier, a stove-maker, a fruit grower. At the end of the anthology, which was published by Beskidzka Oficyna Wydawnicza BTSK in 1983 as its seventy-ninth position (and as the ninth of Wadowicka Oficyna Wydawnicza), there is information about the authors. The surname of each writer whose works have been published in the anthology is accompanied with detailed information concerning the reprint. The publication is addressed to fans of contemporary literature, literary historians, admirers of literary regionalism (Mikołajczak, 2016, 9–80 pp.), as well as lovers of Wadowice and the surrounding area.

The anthology, which was compiled and provided with the title by Jacek Kajtoch¹, has been divided into three parts. They present selected literary works of the writers associated with the Wadowice region who anticipated literary regionalism. What may be noticed when reviewing the table of contents is that the titles of the writings in the anthology suggest a specific way of interpretation. The literary geography of the anthology, pointing to its internal and external logic, is very clear: *Z Wadowic do Mucharza* [From Wadowice to Mucharz] (Edward Kozikowski²), *Wadowice, Nad Skawą* [By the Skawa River]

¹ Jacek Kajtoch, born in 1933 in Wadowice, graduated from Polish philology at the Jagiellonian University. He made his literary debut in 1956. He published critical literary analyses: *Norbert Bonczyk. Epik Górnego Śląska* [Norbert Bonczyk. A writer of Upper Silesia] (1965) and *Konstanty Damrot. Życie i twórczość literacka* [Konstanty Damrot. Life and literary work] (1968). He has been a co-author of many anthologies, including *Debiuty poetyckie 1944–1960. Wiersze, autointerpretacje, opinie krytyczne* (1972) [Poetry debuts 1944–1960. Poems, self-interpretations, critical opinions] (1972), *Rodowody* [Genealogies] (1974), *Polska nowela współczesna* [Polish contemporary short stories] (1975, 1976), *Antologia noweli polskiej 1918–1978* [Anthology of Polish short stories 1918–1978]. (1982). He is an expert in folk and regional literature (among others, he made a compilation of poems by Hanka Nowobielska), and an author of studies of the classics of Polish literature (including Józef Ignacy Kraszewski, Michał Czajkowski, and Włodzimierz Perzyński).

² Edward Kozikowski, born in 1891 in Warsaw, died in 1980 in Katowice. He studied Polish philology at the Jagiellonian University and then in Warsaw. He made his debut in 1913. In 1920 he collaborated with „Gospoda Poetów” [The inn of Poets]. He was a co-founder of *Czartak*. In the interwar period, he was an activist of the Polish Writers’ Trade Union. He was awarded with the Silver Laurel of the Polish Academy of Literature. After the Second World War, he worked in the Ministry of Culture and Arts, and co-wrote the magazines „Teatr” [Theatre] and „Śląsk” [Silesia]. He published over a dozen volumes of poetry, including *Płomyk świecy* [The flame of a candle] (1920), *Wymarsz świerszczów* [The marching off of the crickets] (1925) and many memoirs and essays, including *The portrait of Żegadłowicz without a frame* – a biographical story within the context of his personal memories (1966).

(Janina Brzostowska³), *Buki na Leskowcu* [The beeches on the hill top of Leskowiec], *W Ponikiewskiej dolinie* [In the Ponikiewska Valley] (Tadeusz Szantroch⁴), *Nad rzeką Skawą pod Gorzeniem* [By the Skawa River near Gorzeń] (Tadeusz Stolarz⁵). The aforementioned names of towns, rivers and lands form a geographical map of the reader's literary journey.

The discussed anthology may be treated as a sort of peculiar sight-seeing monograph. *Nadskawie*..., edited in a meticulous and thorough way (permission of the then Holy Father John Paul II for the reprint of four works by His Holiness), promotes the ideas of regionalism⁶, popularized in the interwar period, which are conducive to cultural and economic dynamism of small centres (Kuźma, 1993, 927 pp.).

The rank of this publishing project, which focuses on the issue of regionalism as a literary phenomenon⁷ (Chojnowski, Mikołajczak,

³ Janina Brzostowska was born in Wadowice. Having finished a grammar school in Wadowice, she studied Polish and Roman philologies at the Jagiellonian University. From 1925, she belonged to the group *Czartak*. In the years 1938–1939 she edited the literary bimonthly *Skawa*. She has published over a dozen poetic collections, and translated poetry, among others, by Sappho. She has been an author of several novels, the first edition of one of them, i.e. *Bezrobotni Warszawy* [The unemployed of Warsaw] (1933) was confiscated by the Sanacja censorship.

⁴ Tadeusz Szantroch was born in 1888 in Tarnopol. He made his debut in 1905. He studied philosophy in Cracow and Vienna. During the First World War he served in the Austrian army, and from 1918 for three years – in the Polish army. Later he worked as a teacher in junior high schools in Mielec, Bochnia and Wadowice. From 1930, he lived in Cracow, where he worked as a pedagogue. He was a co-founder of the *Czartak* group. During the German occupation, he stayed in Cracow and cooperated with the underground press. He was arrested in 1941 and died in Oświęcim in 1942. He published 5 poetic collections.

⁵ Tadeusz Stolarz was born in 1932 in Paszkówka. He studied philosophy and theology in Cracow. He made his debut in 1956. He published the following works: *Dlatego zatrzymałem cień* [Therefore I stopped the shadow] (1963), *Wróżby* [The fortune-telling] (1976), *Kamienne zauroczenie* [The stony infatuation] (1981).

⁶ The time of the interwar years was, as Elżbieta Rybicka stated, a pivotal period. It was then when the regional movement, developing since the 19th century, was consolidated and its gradual institutionalization took place. In addition, the situation after 1918 was marked by an exceptional internal conflict – the regional movement was, on one hand, to stimulate the integration processes of the new state, but on the other hand, to support the territorial differences of the regions (Rybicka, 2015, p. 19).

⁷ As Stanisław Kolbuszewski stated, “in the issue of regionalism as a literary phenomenon, two manifestations should be distinguished: 1. Conscious, deliberate manipulation with regional motifs; 2. Permeation of these motifs together with the authors' subconsciousness into their work. In the first case, the author chooses a part of a given country for artistic purposes and presents its life, customs, they get into the psyche of its people, uses their language, etc. It may also happen that the author, who

Ed., 2016), is also testified by the authors whose selected works have been included in the anthology. They are undoubtedly the people who love the nature and people of Małopolska (Lesser Poland) and who use the pen skillfully. Among them are Edward Kozikowski, Janina Brzostowska, Tadeusz Szantroch, Karol Wojtyła⁸, Jerzy Roman Jaglarz⁹, Tadeusz Stolarz, Emil Zegadłowicz¹⁰, Jan Nepomucen Miller¹¹,

comes from some other area, becomes so much connected with the new environment, they adhere to it so much, absorb it into himself, that it becomes like his new homeland.” (See Kolbuszewski, 2016, pp. 187–190).

⁸ Karol Wojtyła was born in 1920 in Wadowice, died on 2 April 2005 in the Vatican. In the years 1930–1938, he attended the grammar school in Wadowice. In 1938, he started studying Polish philology at the Jagiellonian University. In the period of 1940–1944 he worked in Solvay as a worker. After the war, he received a degree in theology at the Jagiellonian University. He was ordained a priest in 1946. He became a bishop in 1963, and a cardinal in 1967. In 1978 he was elected pope and took the name of John Paul II. He published many works in the field of theology, philosophy and ethics. He was canonized on 27 April 2014.

⁹ Jerzy Roman Jaglarz was born in 1939 in Wadowice. Having finished a grammar school in Wadowice, he studied Polish philology at the College of Pedagogy in Cracow. He made his debut in 1968. For many years he worked as a radio broadcaster and an editor in the publishing houses of the Beskid Socio-Cultural Society. He was a cultural activist and an author of many stage texts. He published poetry volumes: *Plamy na wyobraźni* [Stains on the imagination] (1980), *Do najważniejszej list otwarty* [To the most important, an open letter] (1982), *Pierścień z kaboszonem* [The ring with a cabochon] (1982).

¹⁰ Emil Zegadłowicz was born in 1888 in Bielsko, died in 1941 in Sosnowiec. He finished grammar school in Wadowice in 1906. He studied Polish philology, German philology and history of art at the Jagiellonian University, then in Vienna and in Dresden. He made his debut in 1908. In the years of 1919–1921, he worked in the Ministry of Art and Culture. In 1921, he joined the editorial office of the journal *Ponowa*. After returning to his homeland, he founded the poet group *Czartak* in Gorzeń Górny and initiated the publication of the journal entitled *Czartak*. In 1933, on the occasion of the 25th anniversary of his work, he was given the honorary citizenship of Wadowice. Three years later, he was deprived of it because of the novel *Zmory* [A ghouls]. He is the author of over 70 poetic, dramatic and fictional poems. *Powsinogi beskidzkie* [The Beskid gadabouts] (1923) and *Kołędziołki beskidzkie* [The Beskid carols] (1923) enjoyed great popularity.

¹¹ Jan Nepomucen Miller was born in 1890 in Łódź, died in Warsaw in 1977. He studied at the universities in St. Petersburg, Berlin, Paris, and finally in Cracow. In 1918, he served voluntarily in the Polish Army. He made his debut in 1913. He was a co-founder of *Czartak*. He was known primarily as a literary critic, for example, for the famous literary studies: *Zaraza w Grenadzie. Rzecz o stosunku nowej sztuki do romantyzmu i modernizmu w Polsce* [A plague in Granada. The thing about the relation of new art to Romanticism and Modernism in Poland] (1926), *Na gruzach Grenady* [On the Ruins of Granada] (1933), *Bez kropki nad „i”* [Without a dot over ‘i’].

Janina Barbara Górkiewiczowa¹², Anna Kajtochowa¹³, and Adam Ryszard Fajfer¹⁴.

In principle, the anthology was to become a tool with which a certain group of artists – in accordance with the concept of Polish regionalism as a group of trends of a varied literary and ideological programme characterized by its striving to connect literary work with the peculiarities of regions, their customs, culture, language, juxtaposed to the nationwide culture (Głowiński, 1988, p. 426) – wanted to explore and discover the values of the region of Wadowice and to strengthen the sense of territorial affiliation, and initiate actions activating the local community. What the creators of artistic activities had in common was fascinations of and enchantment with the Beskids, however, despite the convergence in perceiving the closest homeland and the aesthetic canons of beauty, the rhetoric of their works was divergent. They were also characterized by different writing motivations. The difference manifests itself most distinctly in the collection of the writings by Zegadłowicz, who at one point broke with the *Czartak* traditions¹⁵ as well as with the

¹² Janina Barbara Górkiewiczowa was born in Mucharz. She was a teacher by profession. She made her debut in 1961. She published about a dozen books for young people, including: *I przyszedł dzień* [And the day has come] (1965), *A jednak radość* [And after all, joy] (1967), *Szesnaste lato Hanki* [Hanka's Sixteenth Summer] (1969). She is the author of the novel series entitled *Spłowiełe lata (Najmłodszy)* [Faded years (The Youngest)] (1973), *Najbliżej ziemi* [The nearest to the earth] (1977), *Najdłuższy rok* [The Longest Year] (1978).

¹³ Anna Kajtochowa was born in Brzozów. She received a degree in journalism at the Jagiellonian University. She worked first in "Gazeta Krakowska", then in "Głosy Młodzieży i Studenta". Her poems have been published in the following annual publications: *Almanach Młodych. Proza i poezja 1962/3* [The almanac of the young. Prose and poetry 1962/3] (1965), *Krakowski almanach młodych* [The Cracow almanac of the young] (1964), *Czy „mały realizm”?* [Or 'a little realism'?] (1967). In 1982, she published a novel entitled *Babcia* [Grandmother].

¹⁴ Adam Ryszard Fajfer was born in 1943 in Choczni. He studied pedagogy and education of adults as well as Polish philology at the Jagiellonian University. He is a librarian by profession. He made his debut in 1965. He has published the following volumes: *Ballady gorzeńskie* [Gorzeń ballads] (1973) and *Zielone świętki* [Whit Sunday] (1975).

¹⁵ "The Czartaks proclaimed anti-urbanism and distance from civilization, and based their programme on cultivating simple virtues and moral rules, which are present, among others, in folk poetry. Their work, close to nature, drawing from the life-giving forces of nature, free from contamination with civilization, childlike (franciscan) naive and in this sense 'holy' – was to be the source of human revival. It was important for regionalism that the rustic-folk tendencies, shaped by the influence of expressionism and primitivism, evident especially in Zegadłowicz's, were expressed in a special connection with the earth" (Mikołajczak, 2016, pp. 44–45).

values held by Karol Wojtyła. The latter, creating subsequent poems, strengthened only his mystical experience, which originated in the life-giving character of nature created by the Lord Most High, and the belief in the blessed power of art, also, among others, in the figure of the Pensive Jesus sculpted by Andrzej Wawra (in Zegadłowicz's writings, he appears as Jędrzej Wowro) – a carver of wayside figures of saints.

At this point, it is worth noting that in 1981, when the concept of the anthology was born, at the same time the idea of Roman Jaglarz, who was associated with Mucharz, was born. His initiative was aimed at creating a literary group of *Nadskawie*, which functioned from 1981 to 1988. Its members were active in Towarzystwo Miłośników Ziemi Wadowickiej – [The Society of the Enthusiasts of the Region of Wadowice] (Głębicka, 2000, pp. 596–598). In the introduction, Jacek Kajtoch, an ardent spokesman for the passion for the Beskid landscape, a propagator of its beauty and values, outlined the premises for the integration of the community constituted by the group of *Nadskawie*. He wrote: “What is its foundation is the similarity of social attitude and action to dynamize the cultural life of the Western Beskids, that is, first of all, Wadowice and the region. Obviously, at the same time it unites the general conviction that the culture of contemporary Poland would be more diversified and would create a stronger basis for social and national identification if regional environments played a greater role in it, if centres other than the capital became stronger and had more opportunities than before to speak up and fulfill themselves. Finally, it unites the emotional attitude of the members of *Nadskawie* towards Wadowice, the town with which they are emotionally involved by birth, family ties, memories of childhood and youth, professional work, cultural interests” (*Nadskawie*, 1983, p. 9).

Wadowice, with the literary topography of the place unchanged in many poems, stories and novels, is a town that fulfills the function of the centre (Jałowiecki, 2000, pp. 282–283). The authors associated with Wadowice presented it as a place from which one sets off on a journey, but also to which one keeps returning (it seems interesting that for the residents of nearby villages it is, among others, a place related to educational, medical and administrative issues. To date, in Wadowice a county fair is held on Thursdays. During the pilgrimage of 16 June 1999, John Paul II spoke memorable words that explain what makes Wadowice unique: “Here in this town, in Wadowice, everything began. The life began, and the school began, the studies began, and the theatre began, and the priesthood began” (Bujak, Bujak, 2011, pp. 1–144). The feeling of being close to the place of birth allowed John Paul II to give

a remarkable testimony to his appreciation of the values of the home town of Wadowice. Several works in the anthology are such a document, a memorial to the Arcadia of the virginal world, since it is associated with childhood. A look at the neighbourhood often releases longing for old landscapes.

It should be added that the region of Wadowice and the surrounding villages were rich in literary and artistic talents. In the nearby village of Gorzeń Górny, the poets of *Czartak* gathered (Mikołajczak, 2016, pp. 44–46). In Wadowice, Karol Wojtyła was born and raised, and after many years, being a Holy Father, he mentioned that he had received education in Marcin Wadowita Gimnazjum, which was distinguished by its high teaching level – especially in the humanities (Studnicki, 1991). It was there that many future masters of the pen and outstanding artists were taking part in amateur theatrical and recitation activities. The anthology does not answer the question of what caused that Wadowice had a significant contribution to the national culture. Nor was it the aspiration of the author of the anthology to reflect on the issue of a *genius loci* of Wadowice. Perhaps it is too early, as Jacek Kajtoch suggested, to give unambiguous opinions. Such a perception of the matter results from the fact that “we are faced with the prospect of reviewing current views on Emil Zegadłowicz and his programme. The possibility of the renaissance of reading Zegadłowicz should not be talked about until the works of this writer have been published” (*Nadskawie*, 1983, p. 11). Regardless of the assessments concerning the writings of the author of *Motory – Spark plugs (stimuli)*, there is no doubt that the inhabitants of Wadowice and the surrounding areas are growing up in the shadow of the Kalwaria sanctuary. It is a reservoir of such values as love for one’s neighbour, love for the least of the brethren, cult of daily work on the land, respect for folklore and natural environment.

Undoubtedly, two bastions of religiousness – Wadowice (Studnicki, 1999) and Kalwaria Zebrzydowska, as well as about 50 kilometres distant Cracow, affect the cultural activity of the local community. Observation of reality and contemplation of a specific Małopolska (Lesser Poland) Decalogue result in formulating the thesis that moral heroism and adherence to Christian principles, including sacrifice for the good of our neighbours, have become a touchstone of human behaviour. The works of the writers associated with Wadowice draw the reader’s attention to important universal categories that constitute the presented world. These include eternity, God, anthropomorphization of nature, affirmation of the native land, religiousness, rituals and rites of the daily and annual cycle, land, the Beskids and the Skawa River, as

a sort of natural demarcation line. A fragment of *Ballada pielgrzyma* [The Ballad of a Pilgrim] by Adam Ryszard Fajfer reads:

“Over the Beskid
Over the Beskid
Along a field road
I keep on walking [...].
In the evening, once the earth
Is encircled in darkness
The angel of sleep glides down
Right from the Beskid meadows –
And to each one
He tiptoes
He prays for an abundant harvest
And to hope he gives birth –” (*Nadskawie*, p. 139).

The lyrical ego, wandering along the Beskid roads, was modelled upon the Poor Fellow from Assisi singing out the praise for existence. The authors associated with the region of Wadowice present, in particular, spiritual experiences in a reliable and valuable way, without any bizarreness or simplification. They have made an attempt at popularizing a certain personality pattern. They argue that man who loves the sun and blades of grass and has faith in goodness and love can never be defeated. Even when he dies, still at the moment of death he remains faithful to his ideals, he is victorious. People's customs, family tradition rooted in love for the Beskid region determine the laws governing the local community of Małopolska.

It should be emphasized that the co-authors of the anthology felt a characteristic obligation of fidelity to the nearest homeland, especially to the Beskids, which they loved. They treated the loyalty to the mountains, the Skawa river and motherland almost as a commandment. Thus, the biographical centre of the authors becomes a category that is not only cognitive, but also axiological. The moral norms instilled in the authors from their childhood are, in their opinion, a positive value, a treasure to be guarded. They are not ashamed of their place of origin, hence becoming the spokespersons of regionalism. They stubbornly inscribe their “little homeland” into the cultural and geographical dimension of the world.

It seems that the concept of broadly understood regionalism and the feeling of love for the native land corresponds to the individual views of the artists whose works have been comprised in the anthology. It should

be added that they were of the opinion that regional traditions enrich man. Undoubtedly, they should be included in the culture of every nation. Man does not function in isolation from the natural environment, but rather is its integral component. Both representatives of the *Czartak* group, Karol Wojtyła and the members of *Nadskawie* repeatedly gave evidence for the belief in the positive impact of the landscape on human psyche. In a very deliberate way, they constructed descriptions of landscapes, demonstrating the knowledge of topographical realities and natural science. In creating the descriptions of geographical space, they masterfully combined the factual layer with the lyricism of experiencing the landscape. Jerzy Roman Jaglarz wrote:

“it runs through Ponikiew in a tightish
corset
a nonconformist stream, and ponders
sadly” (*Nadskawie*, p. 126).

They created original pictures saturated with emotions and at the same time providing a considerable knowledge about the region. The most space is devoted to the landscape around Wadowice, Ponikiew and Gorzeń, as well as to the Skawa river, which may be explained by the personal attachment of the authors to this part of the Beskid Mountains. The authors made the reader aware that the region being associated with impoverished small farms, scarcity, has also spaces that may delight anyone who wants to get to know this piece of the country.

Nadskawie. A literary anthology comprises works that may be treated as elements of a beautiful mosaic. They show tiny but extremely charming and authentic particles of the earth created by God. Man cultivates it arduously, in accordance with the divine command, to make it subject to him. Work is not only seen as a physical effort, but above all as a spiritual effort that enriches man and may be a source of joy.

In the poem *W tysiąc koni...* [With a thousand horses...] Jan Nepomucen Miller wrote:

“We will ride, we will halt not earlier than on that bridge,
where scythes will be given into our hands and we will be told:
scythe!
Where we will get the horses unharnessed and hitched to a plough,
where those bending over the pasture will be drenched in trickles
of sweat” (*Nadskawie*, 63).

The Beskid nature becomes a witness to events and history, and many times also a judge, observer of human existence. It revives again and again, thus confirming its strength and power and simultaneously pointing out the littleness of man. Karol Wojtyła, when inscribing the fate of the wanderer in the cyclical nature of the seasons, noted:

“And the snow is sparkling on the branches, and then in the sun
it falls down.

And greenness once more: young at first, then ripe
finally, fading out like candles” (*Nadskawie*, p. 95).

Nature has many hidden secrets. It was a peculiar companion of Jan Kazimierz, *the king, who could not reign*. Edward Kozikowski embraced the universal truth in the poem *Szlak Jana Kazimierza?* [The trail of John Casimir]. Man will pass away, however fauna and flora will survive in next generations:

“Maybe he listened to the flutter of spruce branches,
hobnobbed with clouds, trembling tethered,
and sliding shut his eyelids he probably did not suppose,
that these trees will survive even for three centuries” (*Nadskawie*,
p. 52).

The tree, as a symbol of the cycle of nature, of the world, of the continuity of existence, is full of dignity and independence. The tree, whose spruce branches are trapped and thus wronged, has experienced a great amount of suffering. However, it has become a symbol of the nation, a tree of *faith, power and wrath*.

The Old Testament tree of the knowledge of good and evil, the fruit of which was forbidden to be picked and eaten, was recalled by Karol Wojtyła, who wrote: “The tree of the knowledge of good and bad grew on the brinks of our land, grew together with us through the ages, grew into the Church with the roots of the conscience” (*Nadskawie*, s. 93).

Tadeusz Szantoch in the poem entitled *W ponikiewskiej dolinie* [In the Valley of Ponikiew] expresses his admiration for the surroundings of Wadowice and the mountain range and explains the uniqueness of them:

“And all around, amidst the pathways
what miracles: these mountains:
the depths of the mid-forest frontiers,
and just above them clouds” (*Nadskawie*, p. 78).

In the description of the Beskid landscape, compiled in the anthology, the river occupies a special and important place as *the space that flows* (*Rzeki* [Rivers], p. 5). The Skawa has a cleansing power, and is associated with both rebirth and passing away. The vitality of the river is powerful, the water reminds us that everything has its beginning and its end. Tadeusz Stolarz, noticing a specific cultural aspect of the significance of the river, in the poem *Nad rzeką Skawa, pod Gorzeniem* [By the Skawa River near Gorzeń] confesses:

“Here I come when I feel sad,
when I am in disagreement with myself.
Here with an awkward smile
I tell the quiet water about the matters of mine

Here I ponder over what I can still
change before my life has faded out.
Here in this water, on this stone,
my stone opposition is being born” (*Nadskawie*, p. 135).

In *Nadskawie*... the sensation of the charm of the river landscape is mixed with a strong conviction about the allegorical and symbolic meaning of water in general, and is associated with the personal experience of the poets. In the poetic hydrographic world of Anna Kajtochowa, water is a sinister force that overflows man over the years and destroys him. Along with the subsequent stages of adolescence (a little girl, a young girl, a young woman, a young old lady), the level of water is increasing in the life of a lyrical ego, who is always young:

“I was a little girl
in bitter water I waded up to my ankles
I was a young girl
bitter water was up to the waist
I was a young woman
bitter water reached the breasts
I am a young old lady
bitter water floods my eyes” (*Nadskawie*, p. 117).

The passing of time and the flow of water are parallel in human life. Human existence depends on the river and the water flowing in it. Aquatic and hydrological issues have been linked to important values in human life. What may be noticed in the writings by the authors of

Nadskawie... is the richness of the meanings and values that are connected with the coexistence of man and the river, with watching and experiencing it, and finally understanding:

“The carrying of water means
carrying life in buckets, in jugs. [...] Without you, you living water,
man and an animal, a bird and fish perish.
Only a stone can do
without your favours, you living water” (*Nadskawie*, p. 131).

The water flowing in rivers has purifying and life-giving power. Subtly murmuring, it conceals its enormous power and vitality. On the one hand, the river and water fill man with fear, on the other hand – with admiration, faith and hope. The writings contained in the anthology are testimonies to the appreciation of the value of the natural landscape and phenomena occurring in nature. It is also an expression of the coexistence of man and nature:

“I do not resemble
Saint Francis of Assisi at all,
even though I mooch around in the fields,
I talk with the wind,
with animals in the forest” (*Nadskawie*, p. 130).

The river is just organically accompanied by the forest and vegetation of the Western Beskids. The authors whose texts have been published in the anthology quote the names of animal and plant species. They describe the vegetation that may be found in the region. These are *the worry of the ash tree*¹⁶ from which a *carved rural pipes* can

¹⁶ The ash tree (*Fraxinus excelsior*), from the family of Oleaceae, in Polish – *jesion*, in the dialect of Podhale – *jasień*. A lofty tree with a fine and evenly grooved gray bark. Compound feathery leaves with 9 leaflets that have opposite branching; short, triangular, black peak buds. Flowers gathered in the honeysuckle, which lengthens into panicles during flowering. It blooms in May. Ash is dioecious and multi trunk. It is very popular among Podhale highlanders, who plant it near houses and roads as it is resistant to the mountain wind due to the deep and branched root system. Ash is also gifted with great suction power, its osmotic pressure is about 22 atmospheres – one of the largest in our trees. It is suitable for planting along rivers and in flood areas. Beautiful furniture is made from ash wood, and in the past excellent skis were made from it. See (<https://z-ne.pl/t,haslo,2034,jesion.html>).

be made (*Nadskawie*, p. 119), wild bindweeds and cockles, the ears of cereals, crab apples, blooming jasmine, peasant flowers – nettles.

There is no doubt that the authors whose literary activity has been reflected in the anthology, have got to know nature thoroughly and know the phenomena of the nature of the Western Beskid from their own experience. Everything there has its time and is contained in a specific cycle: maturation – fatigue – falling (falling of leaves, disappearing). Adam Ryszard Fajfer rightly noted:

“There is ripening of fruit
There is ripening of autumn
There is ripening of blood – [...]
There is ripening of work
There is fatigue of hands –
Slowly the ripe leaves of the flow of time are falling – –” (*Nadskawie*, p. 143).

The lyrical ego, who lives in harmony with nature, close to the earth, can feel the issues related to existence. The inhabitants of the Western Beskids, occupied with various matters of the current life, and living in close proximity to the land – life provider, are aware of the universal human truths that rule the world. The beauty of the Beskids and the matter of human existence are articulated again and again in the language of Christian culture. The ripening of fruit, autumn, blood, labour and hands are the peculiar universal figures of the Beskid gadabout's way of life. These are ordinary signs of the earth that contain the metaphysical truth.

I Czartak. A literary group of poets in the Beskids

The first chapter of the anthology refers the reader to the inter-war years. The works by the authors from the *Czartak* group have been recalled. The largest space has been taken up by the writings by Emil Zegadłowicz, whose childhood, in particular, was associated with Gorzeń Górny, a village situated on the left bank of the Skawa River in the Wadowice district. *Nadskawie...* comprises eight works by the author of *Ballada o czwartym powsinodze beskidzkim świętkarzu, o Bogu Prawdziwym i Chrystusie fraszliwym rzeźbiącym świętego Wowra* [A Ballad of the fourth vagrant, a Beskid carver of wayside figures of saints, about the True God and Christ sorrowful carving Saint

Wowro]. The other works of the same author published in the anthology are as follows: *Ballada o poczętych a nienarodzonych balladach, kiedy to na tydzień przed Wilią poprzez słowa zjawione prześwietla się półszept zabłąkanej melodii: Cztery lata zawszem pasał w tej dolinie, jako żywo nie słyszałem o tej nowinie* [A Ballad of conceived yet unborn ballads, when the week ahead the day before Christmas, an undertone of a stray melody shines through appeared words]; *Świątkarz* [A carver of wayside figures of saints]; *Od poranka do wieczora* [From the morning to the evening]; *Czemuż?* [Whyever?]; *Twierdza ariańska* [An Arian stronghold]; *Pieśń o Śląsku* [A song about Silesia] (excerpt); *Kiedyś, gdy me odejście...* [Someday, when my departure...] (excerpt).

Next in order are the works by Edward Kozikowski – probably better known as the author of the memories and the book about Zegadłowicz. They are: *Ballada o zabłąkanym tramwaju* [A ballad of a stray tram]; *Stuleciami* [Through centuries]; *Nie powrócę już nigdy* [I will never come back again]; *Z Wadowic do Mucharza* [From Wadowice to Mucharz]; *Szlak Jana Kazimierza* [The trail of John Casimir]; *Możesz Wawrzek z Gorzenia...* [You, Wawrzek, may be from Gorzeń...]; *Wymarsz świerszczów* [The marching off of the crickets]; *Ballada o młynie* [A ballad about the mill].

The anthology contains four poems by Jan Nepomucen Miller: *Dwaj drwale* [Two lumberjacks]; *Kłóś się* [May you be heading]; *Wian uwieńczony* [A wreath crowned] and *W tysiąc koni* [With a thousand horses...], who is known for his activity as a reviewer and publicist, as well as ten works of Janina Brzostowska: *** [*Kto to powiedział, ziemio, że jesteś królestwem człowieka?*] [Who said, Earth, that you are the kingdom of man?]; *** [*Ziemio!*] [Earth!]; *Czy przeznaczenie...* [Does destiny...]; *Nad Skawą* [By the Skawa River]; *Jestem, chcę być sobą* [I am, I want to be myself]; *Rozproszeni* [Scattered]; *Ojczyzna* [Fatherland]; *Kto w dzieciństwie...* [Who in childhood...]. The section comprising the collection of the poets in the Beskids concludes with the poems by Tadeusz Szantroch: *Romans w górach* [A romance in the mountains]; *Buki na Leskowcu* [The beeches on the hill top of Leskowiec]; *Syn marnotrawny* [A prodigal son]; *Jarzębina w ruinie* [A rowan in a state of ruin]; *W ponikiewskiej dolinie* [In the Ponikiewska valley]; *Po czabańskim gościńcu* [On the shepherd high road].

The protagonists of the ballads by Emil Zegadłowicz and the other members of *Czartak* were ordinary people: a fruit-grower, a tinker repairing old pots, a rural midwife, a stonemason, Gypsies. Not only did Zegadłowicz introduce new characters to literature, but he also presented them together with their world, their ideas and, above all,

their own language (*Emil*, p. 9). When he wrote in *Ballada o czwartym powsinodze beskidzkim świątkarzu...* [A ballad of the fourth Beskid gadabout, a carver of wayside figures of saints...]:

“– they are godding and wayside-shrining
– the willows and poplars,
with cornflowers the field
is leaning to their feet”

he introduced to his own writings verbs formed as an inflection of nouns, modelled upon Leśmian’s “poplaring” and “barning”. In *Nadskawie...* there have been collected the works that show and reveal the uniqueness and beauty in the everyday life of people living in the Beskids, especially in their language, i.e. in the dialect. The ballads by Zegadłowicz, which tell stories about simple people, are evidence that in the gray, everyday life of the residents of the surroundings of Wadowice, it is possible to discover a reservoir of significant, interesting and charming matters, which were not dealt with in literature. Descriptions of everyday common activities related to rural lifestyle were of interest to naturalistic literature, however, what was exposed in them in detail was the banality of life and its dark sides. *Czartak*, in turn, honoured what was marvelous and extraordinary in everyday life, drawing from folk fantasy and the story of supernatural beings, which was modelled upon romantics. Taking delight in the beauty of nature and respect for everyday affairs is a way of expressing feelings, and an equivalent of the state of mind.

What is praiseworthy is the initiative of Jacek Kajtoch to include in the anthology two stylized ballads written in the Małopolska dialect from the region of Wadowice, which contain authentic statements taken directly from the lives of the protagonists. Zegadłowicz tells a story about a carver of wayside figures of saints, who is extraordinary in his ordinariness, using the carver’s own unusual language. The unique position in the gallery of the folk characters described from life in the works by Zegadłowicz, which has also been reflected in the anthology, is held by Jędrzej Wowro – a folk sculptor, who was introduced by Zegadłowicz into the nationwide culture and to whom the writer devoted several works. In *Świątkarz* [A carver of wayside figures of saints], he called Wowro a little brother of saint Francis. He stated: “when I am searching for a Polish sculpture, I can only see Veit Stoss, Dunikowski and Wowro” (*Nadskawie*, p. 28). Wowro, who was placed by Zegadłowicz in the aura of Franciscan art, is an exceptional man who was bestowed with the contact with transcendence.

Czartak's representatives created a certain type of folk heroes, characterized by diligence, love for flora and fauna, and being in good spirits. From the work of their hands they derive material resources and also a deep understanding of existence and its approving. They are people who, with their joy, brotherhood and love for everything that is good, implement the model of the Franciscan attitude. Even hard work is the praise of life, since because of it man becomes a part of the universe. The writings describing the Beskids are cheerful and distinctive by their vitality and spontaneity. Man and nature are united into one. Positive aspects of the landscape, figures and human groups have been emphasized. In *Pieśń o Śląsku* [A Song about Silesia] by Zegadłowicz, we read that “the beloved hard coal land”, which is “similarized to the virtues of Penelope”, teems with life. The writer exposes the potential of the region, constant effort and hard work of the people, and at the same time praises and emphasizes love for the native land, whose role he compares to John the Baptist. It is marked by him as an act of divine creation, suggesting that Silesia will be bestowed with the right to take over an important role. Here is a fragment of the poem:

“You will be the awakener – you black earth – you Silesia!
you will be the awakener and restorer,
just like today you already are John the Baptist” (*Nadskawie*,
p. 40).

Zegadłowicz describes the beauty of the Western Beskids and the difficult fate of the people preserving the regional scenery and historical, social and moral realities. As Julian Krzyżanowski observes, Zegadłowicz “builds his own Beskid world, full of seemingly unique and unprecedented wonders, which in fact have a clear literary metric, [...] in an ingenious and original manner, he expresses his own attitude to the mountains, especially to their wonderful nature” (Krzyżanowski, 1979, pp. 616–617).

There is no doubt that again and again the writings of the poets of *Czartak* show the hard work of the peasants, as in the case of the author of *Powsinogi beskidzkie* [The Beskid gadabouts], and of the miners against the background of the Beskid landscape and religious motifs. Although the works of the members of *Czartak* were influenced by the folklore of the area they come from, their writings exceeded the cultural boundaries of the region.

II Karol Wojtyła

The second chapter of the anthology, devoted solely to the works of Karol Wojtyła, comprises writings of significance that may constitute the life line of Saint John Paul II: *Matka* [Mother]; *Kamieniołom* [A quarry]; *Myśląc ojczyzna* [Thinking of fatherland...]; *Stanisław*.

These titles conspicuously stretch from the Beskid landscape to issues concerning human existence, embedded in Christian culture. Their construction has the character of symbolic imaging. In the poem entitled *Stanisław*, the figure of Saint Stanislaus of Szczepanów, a martyr, bishop of Cracow, one of the patrons of Poland, who became famous as a preacher and missionary of Małopolska (Lesser Poland). More than nine hundred years later, another saint of the Catholic Church, the Metropolitan Archbishop of Cracow, Karol Wojtyła, born in Wadowice, created a realistic and mystical vision embedded in a symbolic structure. We read:

“There was a man in whom my land beheld that he was connected with heaven.

There was such a man, there were people... and there are still ones like that...

Through them, the earth sees itself in the sacrament of new existence” (*Nadskawie*, p. 94).

The protagonists of the poems by Wojtyła – and at the same time the inhabitants of the Beskid region are the people of God. Through drawing from biblical inspirations and the history of the Church, the need for practical, everyday implementation of evangelical values in life was emphasized. Karol Wojtyła expressed his emotions and thoughts concerning the issues important for people while presenting his complex worldview, in which he combined philosophical and scientific ideas with faith and religion, especially this instilled in the family home. He promoted the attitude resulting from the love for the Beskid land and from intuiting God through his creation – the Beskid nature. He pointed to the command to forgive human mistakes to improve oneself through spiritual development.

In the ordinary signs of the land and religious folklore, the future Pope discerned “the truth of the human heart”. The truth that is embodied in evangelical, Christian love and a sense of social justice. What is an important element of human life is work, understood as the basic action and duty of man, collaboration within God’s creation:

“– and your life has blended with the lives of poor people, to whom you wanted to belong through the hard work of your hands” (*Nadskawie*, p. 84).

The love for a man-brother, tired out from work, gives joy and a sense of inner peace.

In another place we read: *I know you, wonderful people, people without manners and forms.* (*Anthology*, p. 89). Karol Wojtyła was open to the everyday life of the world, to every brother. The small, ‘unhistorical’ affairs of a simple man living his ordinary life were accompanied by interest in complex, personalistic issues of existence or important historical figures or events:

“The land of difficult unity. The land of people looking for their own ways.

The land of a long division among the princes of one family” (*Nadskawie*, p. 96).

The protagonists of Karol Wojtyła are attached to their land and are truly fascinated by it.

In these four poems, which have been collected in the anthology, it is not difficult to recognize the conviction about the unique relationship of people with nature, with the life-giving land and with native culture, which is also characteristic of the writings by Zegadłowicz and the poets associated with *Czartak* and *Nadskawie*.

There is no doubt that Karol Wojtyła was fascinated by the Beskid nature, the landscape of fatherland, hard-working people characterized by good spirits. He repeatedly encouraged and invited others to take hiking trips, since they create a unique opportunity to combine aesthetic impressions resulting from the affirmation of the divine world with faith and respect for one’s own homeland, the fatherland culture from which one grew up. They also allow for reflection on the natural and ethical order of the universe:

“The Polish land runs in greens, in autumn and in snow.

The wanderer is absorbing it – it is difficult to walk from the periphery to the periphery” (*Nadskawie*, p. 95).

III Nadskawie. The literary group

The third part of the anthology comprises works by five authors from the literary group – *Nadskawie*. The story by Janina Barbara Górkiewicz (*Imieniny pani Zosi* [Madam Zosia's name day]) and lyrics by Anna Kajtochowa (*III Wciąż trwają we mnie tamte dni* [They still abide in me, those days]; *IV Jeszcze w moich oczach* [Still in my eyes]; *V Jest we mnie spokój umierania* [There is the peace of dying in me]; *VI Noszę w sobie głód* [I bear hunger in me]; *IX Jak nauczyć się żyć* [How to learn to live]; *XI według mnie miłość* [according to me, love]; *XVII Wybieram swój sposób ucieczki* [I choose my way of escape]; *XVIII Im mocniej wbijają się* [The harder they are digging in]; *XXI Poznałam trud rodzenia* [I have learned of the toil of labour]; *** [*Byłam małą dziewczynką*] [I was a little girl]) appeared for the first time in print in the anthology. They are followed by ten writings by Jerzy Roman Jaglarz (*Budowanie* [Building]; *Grajek* [A busker]; *Erotyk pierwszy* [The first erotic]; *** [*Co jakiś czas, co ileś godzin*] [Every now and then, every several hours]; *** [*myszatymi kucykami latorośli odjechała*] [with mousy ponies the offspring rode away]; *** [*gdzie się obróczę tam ciebie spotykam*] [wherever I turn around I meet you there]; *Autorowi przedmowy do tomu „Ocalenie”* [To the author of the preface to the volume 'Rescue']; *VI któż nie był w zmierzchu cały* [who did not happen to be at twilight entirely]; *IX idzie przez Ponikiew w przyciasnym* [it runs through Ponikiew in a bit tightish]; *Postscriptum* [Postscript]). The writing by Tadeusz Stolarz has been represented in the anthology by the following compositions: *Pragnienie* [Desire]; *Poszukiwania* [Quests]; *Za i przeciw* [For and against]; *Noszenie wody* [The carrying of water]; *Ciało* [The body]; *Kobiety stare* [Old women]; *Widzenie nocą* [Night vision]; *Nad rzeką Skawą pod Gorzeniem* [By the Skawa River near Gorzeń]; *Erotyk VIII* [Erotic VIII]; *Erotyk XVIII* [Erotic XVIII]. The publication ends with the poems by Adam Ryszard Fajfer, a resident of Gorzeń Górny, a poet associated with the group *Wyras* from Kęty (*Ballada pielgrzyma* [A pilgrim's ballad]; *Ballada polami pisana* [A ballad written with the fields]; *Ballada o opłotkach* [A ballad of hurdles]; *Mój ojciec* [My father]; *Powoli spadają dojrzałe liście* [Slowly ripe leaves fall]; *Szkic do wsi* [An essay to the village]; *Szkic do domu* [An essay to the house]; *** [*Jeszcze ziemia jest miejscem spoczynku*] [Still the land is a place of rest]; *** [*Nie myśl o miłości*] [Do not think about love]).

The regionalism of the poetic group of *Nadskawie* referred to the values of the province and the region and sought to preserve the spe-

cific features of the culture of the areas distant from the centre, for which educated youth of the Beskids leave to work, as Janina Barbara Górkiewiczowa pointedly remarked in her story: "It can be said, everyone after the war was searching for education. They learned their trades. They left the village. Young people. Leaving for the better. Government peanuts every month. Safe. Different world. Other people" (*Nadskawie*, p. 101). It is worth noting that "In Górkiewiczowa's writings there is [...] a clear idealization, sentimentalization of places, and thus also of people; she does not adopt a negative literary strategy, does not use artistic provocation" (Wądołny-Tatar, p. 160). Born in Mucharz, the writer, who was a member of the Polish Writers' Association, aptly outlined social tendencies, and therefore, among others, the high rate of migration of rural population to towns and cities.

The works of the writers of *Nadskawie* most of all praise the beauty of the Beskid landscape, its charm, the beauty of the local villages. The Beskids are a land of order and harmony, however the deliberations of the writers and inhabitants of this land are accompanied by the awareness of the transitoriness of human life. Perhaps from the fact that human existence is fragile results the evangelical way of perceiving the world, the rural land of the Beskids, the natural order of God, attachment to the land and its affirmation, praise of man united with nature. In the presented universal system of values, everything has its place. The authors of *Nadskawie* describe only those regions and those people who are known to them. The experience of having contact with a given space authenticates their writing, which contains many old customs, elements of Polish tradition and patriotism.

Ending/Conclusions

The works by the representatives of literature related to the surroundings of Wadowice, more broadly the Western Beskids, have been described in the article as a certain manifestation of Polish culture with an emphasis on the most important manifestations of literary artistry. The anthology comprises selected writings by the representatives of *Czartak*, who focused on a codified programme, thus creating a poetic group, as well as the writings by the members of *Nadskawie*, who were neither a generational nor programmatic group since they had no common literary goals. Furthermore, they cultivated different genres, advocating various artistic orientations. It seems, however, that what is common for the works published in the anthology are the visible

elements of Polish and European regionalism. Although the writings of the authors, whose fragments of literary activity were comprised in *Nadskawie...*, have been influenced by the folklore of the surroundings of Wadowice and the emotional attitude towards this town, their works exceed the cultural boundaries of the region. They are also a valuable literary preservation of this land and region, which are subject to transformations due to the depredation of natural resources and human activity. An ecological message is clearly heard in the anthology. And speaking of the beauty and homeliness of the Beskid landscapes, Wadowice region and its individuality, its universal content has been emphasized. The value of nature and being 'in nature' is combined with the multiplicity of forms of literary expression that emphasize the richness of the spiritual life of the inhabitants of Małopolska. The writings arise from a real, deep experience of contact with the region of Wadowice and the surrounding area. The authors have recorded all the manifestations of their interest in the native land with deep commitment, not only listing the facts, but also weaving them into their individual and often very personal experiences and impressions, into a deep intimate experience of contact with nature and fellow-brothers living in a given area. The arrangement of the texts in the anthology may become a sort of interpretation proposal that reflects a certain way of thinking about the region. While reading, the reader has the opportunity to 'experience' a given landscape as an act of divine creation.

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***Nadskawie. Antologia literacka, czyli literacka wiązanka kwiatów
z regionu Wadowic***

Abstrakt: *Nadskawie. Antologia literacka*, opublikowana w Bielsku-Białej w roku 1983, prezentuje wybór utworów literackich autorów związanych z regionem Wadowic. Antologia podzielona jest na trzy części. W części pierwszej przedstawiono literackie osiągnięcia grupy „Czartak”, zwłaszcza utwory Emila Zegadłowicza. W części drugiej znajdują się cztery wiersze Karola Wojtyły. Książkę wieńczą utwory pięciu autorów reprezentujących grupę literacką „Nadskawie”, istniejącą w latach 1981–1988. Celem artykułu jest przedstawienie kryteriów wyboru wierszy, które stały się częścią antologii, oraz przedstawienie samej antologii jako świadectwa spuścizny literackiej Wadowic.

Słowa kluczowe: Antologia literacka. „Czartak”. „Nadskawie”. Wadowice. Karol Wojtyła